

Historic, archived document

Do not assume content reflects current scientific knowledge, policies, or practices.

INDU

SUSTAINING

ADVERTISER FARM AND HOME HOUR "UNCLE SAM'S FOREST RANGERS" #427

PROGRAM TITLE WMAQ. BLUE
11:30-12:30 PM
CHICAGO OUTLET

OK

MARCH 21, 1941

FRIDAY

(TIME)

(DATE)

(DAY)

PRODUCTION

ANNOUNCER

ENGINEER

REMARKS

1. ANNOUNCER: Uncle Sam's Forest Rangers! Page 2

2. MUSIC: Theme (Leonard Leonard Garrison) That's all you have

3. ANNOUNCER: The first National Forest, now the Shoshone National Forest

4. of Wyoming, was created fifty years ago this month.

5. Through the years between 1891 and 1941, our national forest system has

6. developed, until today we have 160 National Forests embracing 175 million

7. acres of land in 40 States, Alaska and Puerto Rico. And as our National

8. Forests increased in number so too have the many services provided the

9. American public increased. The value of such services during half a

10. century would be difficult to estimate. Billions of feet of timber,

11. countless other wood products and water supplies for hundreds of towns,

12. and cities, for irrigation, and power, have been provided by the National

13. Forests; as have untold amounts of range food for domestic livestock

14. and wild animals. Then there are the services rendered by our National

15. Forests through the years in the form of healthful outdoor recreation

16. and enjoyment for millions of Americans. And for one individual, at

17. least, the National Forests provided the inspiration to do a great work.

18. But that is part of today's story of Uncle Sam's Forest Rangers. So

19. let's hurry along to the Pine Cone National Forest, and as we look in at

20. the Ranger Station we find that our friends have just finished supper

21. and are gathered in the living room. Ranger Jim is here, as are his

22. wife, Bess, his assistant, Jerry Quick, and Jerry's sweetheart, Mary

23. Halloway. Jerry's doing the talking at the moment. He seems quite

24. disturbed. Listen! You're talking like a two-year-old. Mary's interested

25. in what Leonard Garrison is doing, not in him. Personally, I think Leonard is a splendid fellow and from what I've

heard of his music he's got real talent.

| | | |
|-----|--------------|-----------------------------------|
| 1. | ANNOUNCEMENT | Urges Gov's a Letter to the State |
| 2. | MURKIN | Time |
| 3. | ANNOUNCEMENT | Time |
| 4. | ANNOUNCEMENT | Time |
| 5. | ANNOUNCEMENT | Time |
| 6. | ANNOUNCEMENT | Time |
| 7. | ANNOUNCEMENT | Time |
| 8. | ANNOUNCEMENT | Time |
| 9. | ANNOUNCEMENT | Time |
| 10. | ANNOUNCEMENT | Time |
| 11. | ANNOUNCEMENT | Time |
| 12. | ANNOUNCEMENT | Time |
| 13. | ANNOUNCEMENT | Time |
| 14. | ANNOUNCEMENT | Time |
| 15. | ANNOUNCEMENT | Time |
| 16. | ANNOUNCEMENT | Time |
| 17. | ANNOUNCEMENT | Time |
| 18. | ANNOUNCEMENT | Time |
| 19. | ANNOUNCEMENT | Time |
| 20. | ANNOUNCEMENT | Time |
| 21. | ANNOUNCEMENT | Time |
| 22. | ANNOUNCEMENT | Time |
| 23. | ANNOUNCEMENT | Time |
| 24. | ANNOUNCEMENT | Time |
| 25. | ANNOUNCEMENT | Time |

1. JERRY: Leonard Harrison! Leonard Harrison! That's all you hear
2. around this place. Leonard Harrison and his great musical
3. work. Why, it's getting so you can't

4. MARY: Jerry! I think you've said enough.

5. JERRY: It's getting so we can't even spend a quiet evening together
6. without having to talk about that...that amateur composer.

7. MARY: He's not an amateur composer. He's done some fine work in
8. the past. And I think he deserves a lot of credit for his
9. hard work on this symphony.

10. JIM: I'll go along with you on that, Mary. Harrison's been on
11. this job two solid years now. I'll miss my guess if his
12. symphony isn't a big success.

13. JERRY: You too, Jim? He's got you fooled, too? All this stuff
14. about being inspired by our National Forest and writing
15. a symphony that would carry the message to the whole country,
16. like he says?

17. MARY: Leonard never said that. I said it. And what's more I
18. believe in Leonard's vision of a renewed America through
19. reforestation, and that his symphony will carry just such
20. a message.

21. JERRY: Oh, so it's Leonard now. No wonder you're so interested
22. in him.

23. BESS: Jerry, you're talking like a two-year-old. Mary's interested
24. in what Leonard Harrison is doing, not in him. Personally,
25. I think Leonard is a splendid fellow and from what I've
heard of his music he's got real talent.

1. MARY: Thanks, Mrs. Robbins. If everyone around here felt as
2. JIM: Jerry does Leonard couldn't have gotten anywhere with his music.
3. MARY: Did you know, Mr. Robbins, that Leonard is so
4. JERRY: grateful to all the folks in Winding Creek for their interest
5. MARY: and faith in him he's going to dedicate his symphony to
6. JERRY: the town of Winding Creek?
7. JERRY: Huh! Hero stuff!
8. JIM: Take it easy, Jerry. Seems to me your letting your personal
9. JIM: feelings run away with you. What we're interested in
10. MARY: right now is ways and means to help Harrison get his symphony
11. MARY: worked on so's an orchestra can play it.
12. MARY: That's it.
13. JERRY: Well, if this symphony, or whatever it is, is so good,
14. JERRY: Harrison oughtn't have any trouble getting some one to
15. MARY: pay for the job of orchestration.
16. MARY: All right, smarty. Who would you suggest, for instance?
17. JERRY: Oh, I could think of some one, if I had to.
18. BESS: Now you're both acting like children. This is serious.
19. MARY: Leonard Harrison deserves all the help any of us can give
20. JERRY: him. I believe in him and in his work. And after all he's
21. MARY: spent two whole years in that little cabin here on the
22. MARY: Pine Cone National Forest in order to see and learn forest
23. MARY: conservation....and to set it all down in music. It just
24. MARY: seems to me that the least we can do is help carry his work
25. BESS: on to completion. I know our Ladies' Club is going to try
BESS: to help Leonard.

1. JIM: The Chamber of Commerce is back of him too. And there's a couple folks back East I think I'll write to about Harrison.

2. MARY: That's fine, Mr. Robbins. It looks as though everybody's going to try and help Leonard except....except Jerry here.

3. JERRY: Well, with everyone pitching in like you say, Mary, Harrison won't be needing any of my help.....But look, Mary, now that this Leonard Harrison Ways and Means Committee is all organized let's talk about something else, huh?

4. MARY: (LAUGHING) All right, Jerry. Not another word tonight about Leonard Harrison.

5. BESS: Now you two are being sensible. Jim, suppose you and I go on into the kitchen and start the ice cream freezer going.

6. JERRY: Aw no, there's plenty time for that, Mrs. Robbins. The evening's young..Say Mary.....how about us two seeing the new picture at the town hall tomorrow night? They say it's a swell Western.

7. MARY: Oh, Jerry, I'd love to but...I...I'm afraid I can't. I promised Leonard I'd help him copy some of his music tomorrow night.....

8. JERRY: So you promised Leonard you'd help him copy some music, huh? Well....if that's the way it is....

9. MARY: Jerry Quick, you listen to me. I don't think you're being a bit fair about all this.

10. JIM: Say, you two.....

11. BESS: Hush, Jim. This is their business, not yours.

1. JERRY: What's there to be fair about? I'm not blind.

2. MARY: Well, if that's the way you feel about it...Mrs. Robbins, if you don't mind I think I'll just get my coat and go on home.

3. JERRY: Don't leave on my account. I'm going upstairs. (GOING OFF)

4. Good night.

5. DOOR OPENS AND SLAMS SHUT

6. BESS: I'm sorry, Mary.

7. MARY: The big idiot. The big, blind idiot....Thank you for asking me over for supper, Mrs. Robbins. But I'd better go now.

8. Goodnight, Mr. Robbins.

9. BESS AND JIM: Good night, Mary.

10. DOOR OPENS AND CLOSES

11. BESS: Well!

12. JIM: Don't look at me like that, Bess. I didn't have anything to do with it.

13. BESS: (LAUGHS) You men!

14. JIM: I think I'll run up and see Harrison tomorrow morning.

15. I'm not worried about Jerry's spirits somehow as much as I am about Harrison's.

16. BESS: Yes, we want to keep him from being discouraged after all the work he's put into his symphony. Do you think it would be a good idea to (FADE) Take Jerry along?

17. PAUSE

18. FADE IN SOUND OF PIANO CHORDS, OFF, SUSTAIN

6. DRAFT

...bogar den mitt fundera what ed of events a'lasti

1948

...de t'k'nde lo'g' now vay ed' a'j'eps la 'k'low

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

...in the 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now 'k'now

1948

1. JIM: He's hard at work already, Jerry.

2. JERRY: Jim, do you think I was very unreasonable last night?

3. JIM: Hadn't thought much about it, Jerry. Well, here we are.

4. MUSIC TEMPO INCREASES, STRIKES DISCORD.....SOUND OF KNOCKING ON DOOR

5. HARRISON: (OFF) Come in. Come in.

6. DOOR OPENS

7. JIM: 'Morning, Harrison. Say that last bit wasn't part of your
8. symphony, was it?

9. DOOR CLOSES

10. HARR: Good morning, Jim. Hello there, Jerry....No, that last
11. bit as you call it was a diecord. It went sour. Guess I
12. wa letting my thoughts run away with me, Jim.

13. JIM: Say, we can't have any of that, Harrison. Not at this
14. stage of the game.

15. HARR: Scrry, Jim. But it does get pretty discouraging when I
16. think of what lies ahead. I tell you, I know this forest
17. symphony of mine will be successful if it can ever be made
18. available for orchestra rendition. But, frankly, things
19. don't look very good. I've about exhausted every contact
20. I know of.

21. JIM: A forest symphony. Nothing like htis has ever been done
22. before huh, Harrison?

23.

24.

25.

1. HARR: I think not, Jim (GETTING ENTHUSED) You know it's the
2. most natural story that can be told. And it's all here
3. (RUSTLING PAPERS) in these music sheets. The whole story.
4. This group of sheets here is part one. I've tried to express
5. the birth and growth of trees and forests. Part two, here,
6. is my impression of the peace and tranquility of the
7. primitive forest before man came along. This next part
8. here is where I've tried to put in music the coming of man
9. to the forest, and all the evils that accompanied, man,
10. in brief, the destruction of trees by his hands.

11. JIM: What was that part you were playing as we came in?

12. HARR: That's the end of the symphony. It has to do with the
13. rebirth, the regeneration of the forest. The conversion of
14. idle lands, on which forests have been destroyed, back to
15. forests. The regrowth, let's call it, of forests which
16. can be made to serve man fully if he is careful and temperate
17. in his demands, and if he is ever-conscious of the demands
18. of coming generations of Americans... This last part is
19. the one you've been the most help to me with.

20. JIM: It's a great idea, Harrison. That's what Mary meant when
21. she said you had the vision of a renewed America through
22. reforestation.

23. HARR: Miss Halloway has been a great help to me these past few
24. months.

1. JERRY: Look Harrison. Supposin' some one undertook to finance
2. this further work on your symphony? Would you have to be
3. around wherever that work of orchestration was being done?
4. HARR: Yes, Jerry. That would be preferable. I'd hate to leave
5. this little cabin here on the Pine Cone of course but my
6. real work here is finished....I don't suppose I'll be leaving
7. here any time soon though, the way things look. I can live
8. here more cheaply than anywhere else I know of.
9. JERRY: Thanks, Harrison. That's all I wanted to know.
10. JIM: I guess we'll be running along, Harrison. You may feel
11. pretty low about the way things are going but remember the
12. folks around Winding Creek are behind you.
13. HARR: The folks of Winding Creek. Bless the, Jim. I believe I
14. could compose a symphony about them too, their kindness
15. and their interest, and their faith in me.
16. JIM: Well, so-long, Harrison. Keep your chin up.
17. JERRY: Yeah, Harrison, (FADE) keep your chin up, feller.
18. MUSICAL INTERLUDE
19. BESS: Jim, I'm so disapp inted I could cry. All the contacts of
20. the women in our Ladies Club have resulted in exactly nothing.
21. We haven't been a bit of help to Leonard Harrison.
22. JIM: I know how you feel, Bess. I'm not so chipper about it
23. myself. That letter I got this morning from back east
24. finished me as far as my being any help to Harrison goes.
25. The usual thing. (QUOTES) Sorry, my finances are limited
at the present time.

卷之三

1. BESS: Oh, Jim. What are we going to do?

2. JERRY: (BLITHELY) I wouldn't worry about it too much. A swell
3. composer like Harrison is bound to get along all right.

4. JIM: Huh? Did I hear you say a swell composer like Harrison?

5. JERRY: Sure. He's got a great symphony there, hasn't he?

6. JIM: Well, I'll.....

7. BESS: Hush...Here's Leonard now. Coming up the walk. And, and
8. he's smiling. Why, he seems quite happy about something.

9. DOOR OPENS AND CLOSES

10. HARR.: Hello folks. Well, the good news has finally come. I
11. rushed right over here to tell you all about it.

12. JIM: H-h-m. Haven't seen you so spritely in some time.

13. BESS: What is it, Leonard? What's the good news?

14. HARR.: It's all set. My symphony is going to be orchestrated.
15. I'm leaving in the morning.

16. JERRY: Say, that's swell. I mean about your symphony. We'll hate
17. to see you go of course.

18. JIM: Huh?

19. HARR.: Thanks, Jerry. Glad you feel that way about it.

20. BESS: Who is going to help you, Leonard? You didn't say.

21. HARR.: That sensational young conductor, Don Peters. I've got his
22. letter right here. Says he knows about my work and will
23. arrange for the preparation of the score and the orchestral
24. parts. And he wants to be the first to present the symphony
25. to an American audience.

1. JIM: Here, let me see that letter?....Uh huh, that's fine, and about what I thought.

2. HARR.: Well, I've got to rush. Want to say goodbye to Miss Halloway and the other folks in town. I'll drop by again before I leave in the morning.

3. BESS: We're all very happy for you, Leonard.

4. HARR.: I know you are, Mrs. Robbins, and I appreciate it more than I can say....Well, so-long for now.

5. DOOR OPENS AND CLOSES

6. BESS: Isn't is splendid, Jim?

7. JIM: Yep...Jerry, Don Peters comes from your home State. Did you know that?

8. JERRY: (ATTEMPTING TO BE CASUAL) Uh huh ...come to think of it, I think he went to the State University about the time I did, too. May even have been in the same class with me....

9. But say, isn't it swell about Harrison? I like to see a fine artist get ahead, I do.

10. JIM: Yeah, so I gathered.

11. BESS: Jerry! You're ... you're just a peach. (FADES, HUMMING)

12. "The Flowers that Bloom in the Spring Tra-La"

13. MUSICAL INTERLUDE

14.

15.

16.

17.

18.

19.

20.

21.

22.

23.

24.

25.

1. ANNOUNCER: The characters and action of the story you've just heard
2. are fictitious. However, you'll be interested to know
3. that Carl Eppert, symphonic composer of Wisconsin, recently
4. has written a forest symphony entitled "Timber" which may
5. soon be presented by symphony orchestras in several
6. large cities, throughout the country. He composed the
7. work while living in the Kootenai National Forest of
8. Montana.

9. Uncle Sam's Forest Rangers comes to you each Friday in the
10. National Farm and Home Hour, as a presentation of the National
11. Broadcasting Company with the cooperation of the United
12. States Forest Service.

13.

14.

15.

16.

17.

18.

19. als:10:45
20. 3/18/41

21.

22.

23.

24.

25.

